

TRIBUTE TO JOAN BURDICK, RECIPIENT OF THE 2009 ST. MADELEINE SOPHIE AWARDS, SACRED HEART SCHOOLS

### HON. ANNA G. ESHOO

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

*Wednesday, October 7, 2009*

Ms. ESHOO. Madam Speaker, I rise today to honor Joan Burdick, a recipient of the prestigious St. Madeleine Sophie Award from Sacred Heart Schools. Established in the year 2000, the St. Madeleine Sophie Award honors individuals in the Sacred Heart community who have made a sustained and significant contribution to the Schools and embody the Goals and Criteria of a Sacred Heart education. The individuals honored are selected by a committee comprised of the senior administrative team in conjunction with the Chair of the Board of Trustees and are honored at a reception and at the Mass of the Holy Spirit, the first all-school liturgy of the school year. The recipients will be VIP guests at various SHS events throughout the year and featured in their alumni magazine, *The Heart of the Matter*, for their commitment to the mission of Sacred Heart education.

This year, Joan Burdick was chosen along with two other distinguished recipients to be recognized with the Award for her tireless work as an educator and for her dedication to the arts, as well as to the Goals and Criteria of Sacred Heart Schools. Her award was presented by Connie Solari who gave the following speech at the Awards Ceremony in tribute to Joan:

When I was about 10 years old, I saw the movie *Auntie Mame* with Rosalind Russell. I always wanted to BE that person—elegant, spontaneous, excitable, risk-taking, generous, brunette—and above all gorgeously DRAMATIC. While I've fallen considerably short in embodying this remarkable character, I did finally meet her avatar one afternoon in the spring of 1978.

Her name was Joan Burdick.

At the time, I was writing the Sacred Heart Schools Newsletter, and I'd been assigned to interview "the drama teacher" at St. Joseph's. After about three minutes, it was clear that I was in the face of a mythic educator. Since then, I've come to know Joan as a gifted classroom teacher, an awe-inspiring director, a close professional colleague—and a friend. And it's under these frequently overlapping headings that I propose to introduce her.

MRS. BURDICK, TEACHER

When Nancy Tarantino requested nominations for this award she received pages of testimony from Joan's former students. As the mother of two of her sixth-grade English students at St. Joseph's, I can personally attest to her excellence: She's one of those teachers whose high standards bring high results, and who manage to inspire students with a belief in their ability to do things they never dreamed possible. A few years later, as Dean of Faculty, I saw her spin her magic first-hand in the high school English classroom, making William Shakespeare and Emily Bronte and Tennessee Williams come fully alive as a tea-kettle bubbled in the background and students nestled comfortably on the couches and overstuffed chairs that filled her classroom.

Several of her former students commented on her gift for transforming their shy, even withdrawn selves into polished, confident public speakers. "She taught us to walk deliberately and never fidget when speaking," wrote one. "She corrected our posture and forced us to project and enunciate, to think on our feet and improvise." One went as far as to say that it was Joan who introduced him to his "first sense of community with other students." Another credited her with evoking and developing her self-esteem and overall confidence—qualities that obviously allow everything else to fall into place.

But Joan's gifts went even beyond how to write essays on Bronte's *Wuthering Heights* or how to deliver a line of iambic pentameter like you meant it. She taught us how to behave.

Permit me an anecdote.

For several years we took the entire senior class on a five-day trip to the Ashland Shakespeare Festival. Please note that this was the ENTIRE senior class, not a self-selecting group of dramaphiles. In addition to preparing the students for what they were about to see onstage, Joan also prepared them to be a good AUDIENCE: mouths shut, bodies quiet, hats off, minds alert. One afternoon we were waiting in the lobby for our ninety students to arrive. [I believe it was the same day Michele Rench and I had bought Joan a pink volume of Emily Post's *Etiquette* in a used bookstore.] Suddenly, one very large and bumptious senior approached Joan, lowered himself onto one knee, and kissed her hand with a courtly flourish. It's a gesture I doubt he's ever repeated since, but it speaks volumes about how Joan could ignite hidden reserves of gentility within even the most unlikely knight-at-arms. I read recently that St. Madeleine Sophie believed good manners to be an expression of CARITAS; if we accept her judgment, then Joan Burdick unleashed a FLOOD of Christian Love via students who recognized, even temporarily, the value of good manners. Another former student (one I vividly remember for his livewire personality) wrote: "To this day I think I'm a better audience than most. If I make noise during a performance, I can still feel Mrs. Burdick's stern look beading into the back of my head."

JOAN HUNT BURDICK, DIRECTOR

The distinction between Joan the Teacher and Joan the Director is of course quite arbitrary, since Joan DIRECTED her English classes in much the same way she TAUGHT her aspiring actors. But let me leave the classroom now and take you all to the stage in the Little Theater—a vanished building, but one whose ghost hovers beneath the foundations of this marvelous Campbell Center. Let's imagine it's 1987. Joan has unleashed her latest brainchild—an all-campus production of *The Sound of Music*. In addition to students from grades one through twelve, she has cast teachers from both sides of campus, the Director of Development, the Director of Admissions, and—yes—none other than Director of Schools Nancy Morris as the "Climb-Every-Mountain"-crooning Mother Superior. I myself was among the many actors whom she'd recruited and given their first taste of thespian glory. One alum described the Little Theater as "a symbol of the great things that can come out of a small space occupied by a director who cultivates the imagination and talent of actors who want to do great things." We wanted to do great things. Witnessing Joan rallying us together just before the opening performance of *Sound of Music*, we were gripped by that feeling. We were going to "make theater" to-

gether and in so doing transform not only the physical space, but the audience which had come to be transported into that imaginative mental space that theater engenders. Joan understands this power of theater, and throughout her life, she has made her students (and I count myself among them) understand this. Her willingness to take risks, tackling such daunting works as Shakespeare's *Much Ado About Nothing* and Chekhov's *The Cherry Orchard*, is grounded in her proven ability to inspire casts with a Dionysian fervor that spins itself out into the audience.

When Joan was invited back to direct the Farewell to the Little Theater show in June of 2003, the 120 cast members, including students, faculty and alums, gave Joan the longest standing ovation many ever remember witnessing. No wonder.

JOAN BURDICK, COLLEAGUE AND MASTER BUILDER

In 1990, Joan transferred full-time to the high school, and we began working closely together. In addition to teaching with her in the English department, I was privileged to watch her build not only the SHP drama program, but the entire Fine Arts department. We went from a school that offered five electives in drawing, painting, photography and drama to one that, by the time she retired in 2001, offered twenty, including sculpture, ceramics, dance, computer graphics, concert and chamber choir, instrumental music, technical theater and scenic design, video production, and the ever-amazing student-directed play.

As Fine Arts chair, she represented her department on the school Curriculum Committee with passion and precision. She nurtured her department members in the nuanced art of becoming a Sacred Heart educator. For Joan was not only an employee of Sacred Heart, she is an alumna of Sacred Heart Schools, Atherton—quite literally raised on the vision of St. Madeleine Sophie.

AND THIS BRINGS ME, FINALLY, TO JOANIE BURDICK, FRIEND—AND BY EXTENSION FAMILY WOMAN

For over 150 years, Sacred Heart educators (virtually all of them nuns) were referred to as "Mothers." Joan Burdick is nothing if not the ultimate MATRIARCH, a maternal figure not only to her family but also to her many friends. Joan enjoys deep, powerful and lasting friendships. Many of her former students and colleagues now consider her a friend, someone with whom we still enjoy having an elegant cup of tea or glass of sherry. I'd argue that we all consider ourselves part of Joan's extended family as we seek her advice or share stories with her.

With respect to her biological family, she is a matriarchal force that one crosses at one's peril. When her son-in-law Ken Thompson was diagnosed with leukemia three years ago, I had the sense that Ken would somehow be safe because Joan was standing there, a cross between a lioness and a heavily armed archangel, determined that NOTHING was going to hurt her family. Her daughters Corie and Riette and her son Hunt accorded their mother the ultimate compliment by following her into that magical world of theater themselves, scoring major successes as actors, singers, dancers, stage designers and directors. Her grandson Sean now enjoys life with a grandmother who teaches him chess, instructs him in the fine art of taking tea, and occasionally sweeps him off to Europe or New

York City, much like my Auntie Mame did for her nephew Patrick.

Let's face it. Joan Burdick is nothing if not "elegant, spontaneous, excitable, risk-taking, generous, brunette, and gorgeously dramatic." (It's only fitting that she just flew in from Paris last night to receive this award.)

She is the Queen of all Drama Queens—but one with her beautifully shod feet planted firmly on the ground of faith, family, and friendship. A Queen whose reverence for theater reminds us that Western drama evolved out of Greek religious ritual—an idea echoed by a former colleague who wrote that "Joan's productions were always, always a validation of life and meaning." I am honored to introduce Joan Burdick, whose work here for 25 years so validated life and meaning, and who so incarnates The Sacred Heart Educator at her very finest.

Madam Speaker, I ask the entire House of Representatives to join me in offering our congratulations to Joan Burdick on the very special Occasion of being chosen for the St. Madeleine Sophie Award and for all she does daily to strengthen our community and our country.

#### PERSONAL EXPLANATION

### HON. J. GRESHAM BARRETT

OF SOUTH CAROLINA

IN THE HOUSE OF REPRESENTATIVES

*Wednesday, October 7, 2009*

Mr. BARRETT of South Carolina. Madam Speaker, unfortunately, I missed recorded votes on the House floor on Wednesday, September 30, 2009.

Had I been present, I would have voted "no" on rollcall vote No. 743 (on motion to suspend the rules and agree to H.R. 2442), "no" on rollcall vote No. 744 (on motion to suspend the rules and agree to H.R. 1771), "aye" on rollcall vote No. 745 (on motion to suspend the rules and agree to H.R. 1053).

#### HONORING THE HISTORICAL SOCIETY OF SAGINAW COUNTY AND CASTLE MUSEUM

### HON. DALE E. KILDEE

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

*Wednesday, October 7, 2009*

Mr. KILDEE. Madam Speaker, I rise today to recognize the Historical Society of Saginaw County for being selected by the American Association of Museums for participation in the Museum Assessment Program. The Historical Society of Saginaw County operates Castle Museum in downtown Saginaw. The Society is holding its annual Membership Lumberjack Brunch and Open House on October 18th at the Museum.

The American Association of Museums conducts the Museum Assessment Program to help museums identify challenges and develop strategies to address them. The program also helps museums to ensure high standards in collections care, governance, institutional planning and effective community engagement. Over 3500 museums have benefited from this program.

The Historical Society of Saginaw County was founded in 1938 and incorporated in 1964. The Society has operated Castle Museum since 1992 and is committed to telling the continuing story of the people of the Saginaw region. The Castle Building was constructed in 1898 in the French chateau style. At that time the Federal government decided all Federal buildings were to be built to reflect the historic legacy of the community and Architect William Aitken decided to design the building to reflect the early French traders that settled in the region. Originally utilized as a Post Office, the Castle Building is listed on the National Register of Historic Places and is the cornerstone of the Historical Society's dedication to preserve Saginaw's heritage for future generations.

Today, the Castle Building serves as the Castle Museum and houses over 100,000 archeological and historical artifacts from the region. Traveling and long-term exhibits are displayed in the facility. The Historical Society of Saginaw County has utilized the building to showcase their educational programs, film presentations, and community tours. They also offer research services, an oral history recording program and a living history program at the Museum. Currently, the Historical Society is retrofitting a van to take the museum's programs to elementary schools and they are planning to launch this project in early 2010.

Madam Speaker, please join me in congratulating Board President, Margaret E. Clark, the Board members, staff, volunteers, and Society members as they are honored by the American Association of Museums and wish them continued success in preserving our history for many, many years to come.

#### EARMARK DECLARATION

### HON. ROBERT B. ADERHOLT

OF ALABAMA

IN THE HOUSE OF REPRESENTATIVES

*Wednesday, October 7, 2009*

Mr. ADERHOLT. Madam Speaker, pursuant to the Republican Leadership standards on earmarks, I am submitting the following information regarding earmarks I received as part of H.R. 2847, the Commerce, Justice, and Science Appropriations Bill:

Requesting Member: ADERHOLT

Bill Number: H.R. 2997, Department of Agriculture, Rural Development, Food and Drug Administration, and Related Agencies Appropriations Act, 2010

Account: Agricultural Research Service, Salaries and Expenses Account

Legal Name of Requesting Entity: Auburn University

Address of Requesting Entity: Auburn University, 102 Samford Hall, Auburn, AL 36849

Description of Request: "Improved Crop Production Practices, AL, \$1,293,000"

Provide \$1,293,000 to develop and assist in adopting cropping systems that reduce production cost primarily by reducing the need for nitrogen fertilizer, pesticides, fuel, and equipment. Federal funding would allow the program to expand reniform nematode research throughout the state, develop more intense mature management research that includes

bioenergy crops, and expand research on the development of alternative substrates for nursery crop production. Current and future profitability of agronomic based crop production in Alabama is dependent on the research and outreach efforts. Use of precision technologies associated with these studies have resulted in practices that saves fuel, herbicides, and fertilizers and protects Alabama's vital natural resources. The project's total budget is \$1,900,000. Specifically within the budget, \$1,298,734 will go toward permanent personnel salaries, \$360,760 for research expense, and \$240,500 for equipment. This request is consistent with the intended and authorized purpose of the Agricultural Research Service, Salaries and Expense Account. Auburn University will meet or exceed all statutory requirements for matching funds where applicable.

#### EARMARK DECLARATION

### HON. SPENCER BACHUS

OF ALABAMA

IN THE HOUSE OF REPRESENTATIVES

*Wednesday, October 7, 2009*

Mr. BACHUS. Madam Speaker, pursuant to the Republican Leadership standards on earmarks, I am submitting the following information regarding funding that I requested as part of the H.R. 2997, the Agriculture, Rural Development, Food and Drug Administration, and Related Agencies Appropriations Act, 2010.

Requesting Member: Congressman SPENCER BACHUS

Bill Number: H.R. 2997—Agriculture, Rural Development, Food and Drug Administration, and Related Agencies Appropriations Act, 2010

Account: Agricultural Research Service, Salaries and Expenses Account

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